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### New Music

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Illinois State University  
College of Fine Arts  
School of Music

Charles W. Bolen Faculty Recital Series

Illinois State University  
Faculty Composers

“New Music”

Kemp Recital Hall  
January 30, 2007  
Tuesday Evening  
8:00 p.m.

This is the eighty-second program of the 2006-2007 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

### Suite for Clarinet and Bassoon

- I. At the Paradigm Shift
- II. Lento Espresso
- III. Dance
- IV. Finale

David Gresham, *clarinet*  
Michael Dicker, *bassoon*

William Koehler

### Wings

Adriana LaRosa Ransom, *cello*  
Sung Hee Lee, *piano*

David Vayo

### Rhapsody for Two, Mvt. II

Carmen Hawkins, *flute*  
Jessica Boese, *clarinet*

Martha Callison Horst

### Crack, Bid, Shot

Matthew Smith, *laptop*

Matthew Smith

### Sonata for Unaccompanied Cello

- Prelude
- Corrente
- Notturmo
- Air (Saraband)
- Gigue

Nicholas Dinnerstein, *cello*

David Feurzeig

## Biographies and Notes

**William Koehler** is Professor of Music at Illinois State University, where he teaches applied double bass, string techniques, string pedagogy, improvisation/composition, and graduate courses in music education including psychology of music. Bill has just released his second CD entitled *Vandana Journey2gether* with tabla virtuoso Manpreet Bedi, featuring a number of original compositions in Indian and World music styles, and extended improvisations to enthusiastic reviews in *Double Bassist* (London) and *Bass World*, the official publication of the International Society of Bassists. In addition, Bill has completed a new book entitled *A Guide to the Developmental Process of Improvisation and Composition* (Schorer Publications, Germany). native of New York City, Dr. Koehler has performed in England, Belgium, Germany, Austria, Russia and Belo-Russia, Puerto Rico, and throughout the U.S. He has performed in numerous

orchestras in New York City, the southeast, the mid-west and has performed with notable jazz and improvising musicians such as Sam Brown, Joe Tekula, Harold Seletsky, Umalpurim Siveraman, Patrick Marks, John Clark, Joe Morello, John Campbell, Carl Fontana, Dave Burrell, Jimmy Guiffre, Richard Davis, David Baker, Harvey Phillips, Turk Van Lake, Wycliffe Gordon, and Nashville country music producer Byron Gallimore. Koehler's Double Bass recordings and book can be purchased at Lemur Music, [schorer.publications@t-online.de](mailto:schorer.publications@t-online.de), or directly from Bill Koehler at [wkkoehl@ilstu.edu](mailto:wkkoehl@ilstu.edu).

*Suite for Clarinet and Bassoon:* The suite is structured around one main motive. The first movement, although in miniature, is a modified Sonata-Allegro form. Since the theme is generated by the manipulation of motives, it is modulatory in nature (when tonal), with occasional glimpses of atonality. The second movement, in ABA form, is slow and contemplative, featuring retrogression as an organizing device. In the last a section, the roles are reversed from the first A section. The third movement is dance-like and compact in form (AABA). The bass line is rigidly presented throughout the movement, regardless of the added dissonance in B section of the clarinet part. The final movement is once again an energetic sonata-allegro, which incorporates devices such as 4:3 rhythmic ratios, syncopation, imitation, and octave displacement.

**David Vayo** is Professor and head of the composition department at Illinois Wesleyan University, where he teaches composition and contemporary music and coordinates the Symposium of Contemporary Music and the New Music Cafe concert series. Vayo has received awards and commissions from the John Simon Guggenheim Memorial Foundation, ASCAP, the Koussevitzky Music Foundations, the Barlow Endowment for Music Composition, the American Academy and Institute of Arts and Letters, the American Music Center, the National Association of College Wind and Percussion Instructors, and the Illinois Council for the Arts, and has been granted numerous artists' colony residencies. Over three hundred performances and broadcasts of his compositions have taken place, including recent performances in Mexico, Japan, the Netherlands, Finland, and France and at Northwestern University, the Cleveland Institute of Music and Cal Arts; his *Symphony: Blossoms and Awakenings* has been performed four times by the St. Louis Symphony under Leonard Slatkin. His compositions are published by A. M. Percussion Publications, Bèrben/International Guitar Society Series, and the International Trombone Association Press.

*Wings:* Like so many composers of my generation, I am equally indebted to the worlds of popular and concert music. I hope that this composition, born at the confluence of these two musical streams, is the stronger for combining both of their currents. *Wings* arises out of the lyricism and sensual harmonies of Brazilian popular music, mingled through my intuition with other styles which have captivated me: jazz, rock, tango, contemporary concert music. The soaring joyfulness of the work's climactic sections suggested its title. *Wings* was premiered at the 1993 Norfolk Chamber Music Festival by Hugh Livingston, cello and Sandra Brown, piano.

**Martha Callison Horst** has taught music theory and history at San Francisco State University, East Carolina University, and University of California, Davis. She is currently an Assistant Professor in Theory and Composition, at Illinois State University. In recent years, Ms. Horst's music has received performances throughout the United States and Europe. She has been commissioned by the Norfolk Chamber Music Festival, Earplay, Emphyrean Ensemble, the Dartington International Festival, University of Wisconsin at Madison, and the Left Coast Ensemble. Her music has also been performed by such notable groups as the Fromm Players, Alea III, members of the Scottish Chamber Orchestra and Eighth Blackbird, The Women's Philharmonic, the New England Reed Trio, and at the Wellesley Composers Conference. Recent accolades include winner of the 2005 Alea III International Composition Competition, winner of the Rebecca Clarke International Composition Competition, and resident at the MacDowell Colony. In addition to her compositional activities, she is an accomplished singer, having performed regularly with the Emmy and Grammy-award winning San Francisco Symphony Chorus.

*Rhapsody for Two* is written for and dedicated to Christine Gustafson and Christopher Grymes. The work is in two movements (slow, fast) and was inspired by the musical and public personalities of these two fine players. The first movement centers on the pitch C and highlights the expressive and lyrical abilities of Ms. Gustafson's playing. The second movement centers on the pitch G (C.G. – initials of both players), and is a high energy, perpetual motion work. This movement uses the octatonic set, comprised of alternating whole steps and half steps. The whole steps of the octatonic set take a wrong turn toward the end of the movement as a way to refer to one of the first conversations I had with clarinetist Chris Grymes.

**Matthew Smith** has taught in the Arts Technology Program at ISU since 2003. He has a PhD from Keio University in Japan and has released his work internationally on electronic music labels under various aliases. One of his main areas of research is the creation of the new music from sampling and processing pre-existing music in custom software.

*Crack, Bid, Shot:* As program notes are written at least a week before the actual concert, and the nature of improvisation doesn't allow much foresight, it would be imprudent to note much about the actual content. Improvisation with digital sound files, though, is a misnomer, as segments ranging from a few seconds to a minute have to be pre-selected, loaded and ready for live manipulation. A week prior to the concert I do have some idea of the fragments of sounds and noises that I have previously stored. Prior performances necessitate that such libraries exist. Catalogs of loops, incomplete studio processes, and miscellaneous abstractions that can be intermixed and pasted together in an ad hoc fashion will most likely be at my fingertips. I always hope, though, that something new will happen in the days before the event. That not only will sonic materials from the preceding months (or years) be at my disposal, but that something entirely uncontaminated and untried will emerge from the studio and give an immediacy to the performance.

Composer-pianist **David Feurzeig** has won numerous awards for his music, most recently the 2006 International Composition Competition of the Dresden Chamber Chorus for his *Songs of Love and Protest on Traditional Texts*. His music has been performed in New Zealand, Thailand, Germany, and throughout the United States. Silver medalist of the 2001 World Championship Old-Time Piano Playing Contest and recipient of the "Best New Rag" award, he will perform a concert of ragtime and stride piano to benefit the ISU School of Music's Minority Scholarship Fund on Feb. 13 in the Center for the Performing Arts. He is Associate Professor of Composition and Theory at Illinois State University.

*Sonata for Unaccompanied Cello:* I composed the Sonata for Nick Dinnerstein after hearing him perform at the 2005 Bangkok International Composition Festival. It is dedicated to him and to Greg Hamilton, Gloria Lum, and Brooks Whitehouse in appreciation of their generous technical advice.

The Prelude, an homage to Benjamin Britten's great cello suites, alternates between a broad, majestic theme and intimate, nostalgic passages in harmonics "like distant bells." Inspired by Bach as well as Britten, I sought to create a full contrapuntal texture with what is essentially a single-line instrument, using double-stops throughout; the double-stopped natural harmonics in the quiet sections demand incredible virtuosic poise and control. The scherzo-like Corrente is played entirely pizzicato. The following Notturmo is intimate and expressive, built on a mysterious two-note "sigh" gestures made of a combination of harmonic and normal tones. After a melancholy, vocal Saraband comes the fiendishly difficult final Gigue. The cellist must sound like two seemingly different instruments at once: at the opening, a rapidly repeated C-sharp sounds over a slowly rising bass line; later on, longer harmonic tones occur in rapid alternation with fast "ordinary" notes. In a final nod to Britten, the sonata closes with the main Gigue idea merging into the theme of the Prelude, just as in Britten's First Suite.